

MEISTER DER GITARRE / MASTERS OF THE GUITAR
MAESTROS DE LA GUITARRA

ANDRÉS SEGOVIA



Die schönsten Stücke aus seinem Repertoire
The Finest Pieces from his Repertoire
Las mejores piezas de su repertorio



SCHOTT

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(1893 - 1987)

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GA 520



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Vorwort

Der spanische Gitarrist Andrés Segovia (1893 – 1987) war einer der großen Meister seines Instrumentes. Selbst Autodidakt, führte er die Gitarre auf ungeahnte Höhen technischer Meisterschaft und bereiste in unzähligen Konzerten fast alle Länder der Welt. Mit seiner gewaltigen Reihe von Transkriptionen und Editionen schuf Segovia ein umfangreiches Repertoire klassischer und moderner Gitarrenmusik und legte damit den Grundstein zur Renaissance der Gitarre im 20. Jahrhundert. Insbesondere gelang es ihm, zahlreiche zeitgenössische Komponisten zu einer ganz neuen Kategorie von Gitarrenmusik zu inspirieren.

Der vorliegende Sammelband enthält die schönsten Stücke aus dem Repertoire des unvergessenen Andrés Segovia, mit dem er seinem Instrument Würde und Ansehen im Musikleben unserer Zeit erspielt hat.

Der Verlag

Preface

The Spanish guitarist Andrés Segovia (1893 – 1987) was one of the great masters of his instrument. A self-taught player, he led the guitar to heights of technical proficiency undreamt-of and his unnumberable concerts took him to practically every country in the world. With the immense success of his transcriptions and editions, Segovia created a comprehensive repertoire of classical and modern music for the guitar and thus laid the foundation for the renaissance of this instrument in the twentieth century. He succeeded, in particular, to inspire the confidence of numerous contemporary composers in quite a new category of music for the guitar.

The present anthology contains the finest pieces from the repertory of the unforgettable Andrés Segovia with which he gained dignity and prestige for his instrument in the world of music of our time.

The publishers

Prefacio

El guitarrista español Andrés Segovia (1893 – 1987), fue uno de los grandes maestros de su instrumento. El mismo como autodidacta llevo la guitarra a alturas de maestría técnica hasta entonces desconocidas y dio conciertos en casi todos los países del mundo. Con su enorme serie de transcripciones y ediciones, Segovia creó un gran repertorio de música clásica y moderna para la guitarra, que resulto en un renacimiento de la guitarra en el siglo XX. Conseguió, sobre todo, inspirar un gran número de compositores contemporáneos a escribir una nueva categoría de música para la guitarra.

La presente colección incluye la mejores piezas del repertorio del inolvidable Andrés Segovia, con lo cual pudo dar dignidad y prestigio a su instrumento en la vida musical de nuestro tiempo.

La editora

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Aria con Variazioni detta »La Frescobalda«

Transcription
Andrés Segovia

Girolamo Frescobaldi
1583 - 1644

pp dolce y bien cantado

a tempo

cediendo poco

cediendo poco

a tempo

C.VII

f

poco rit.

1.

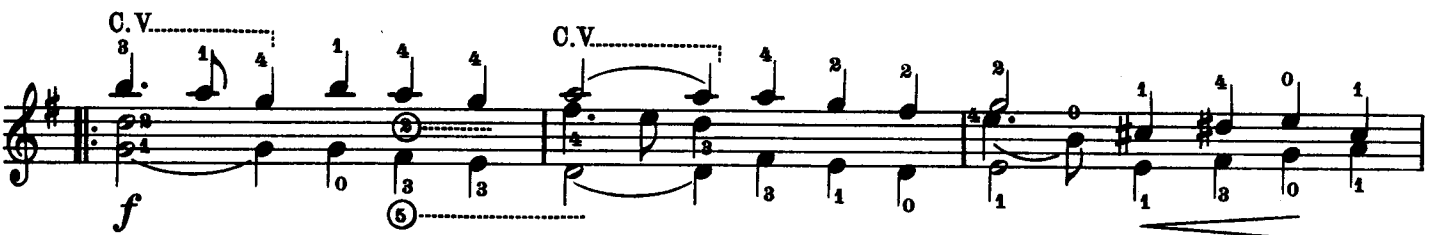
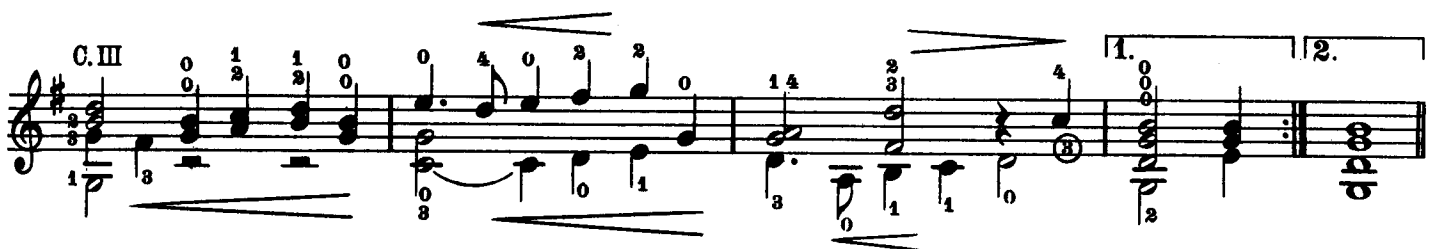
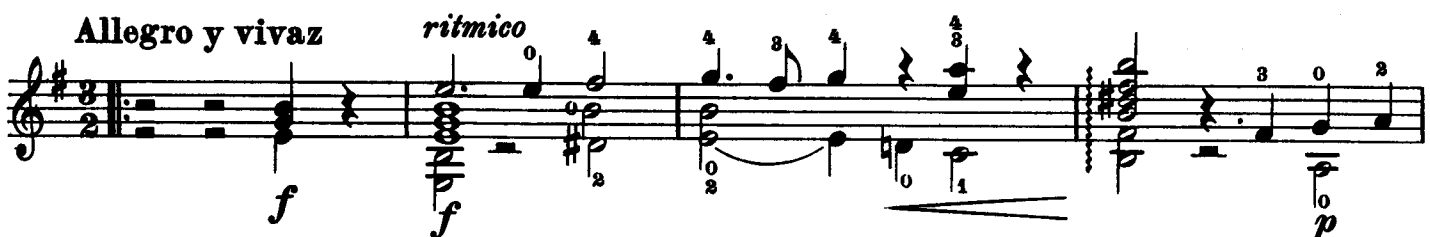
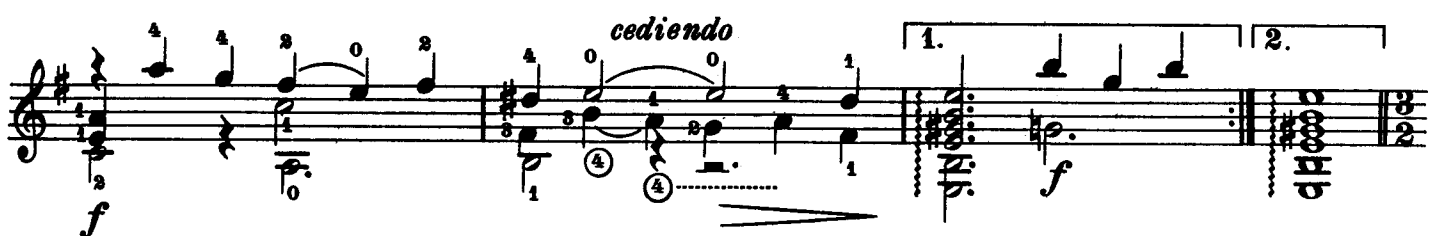
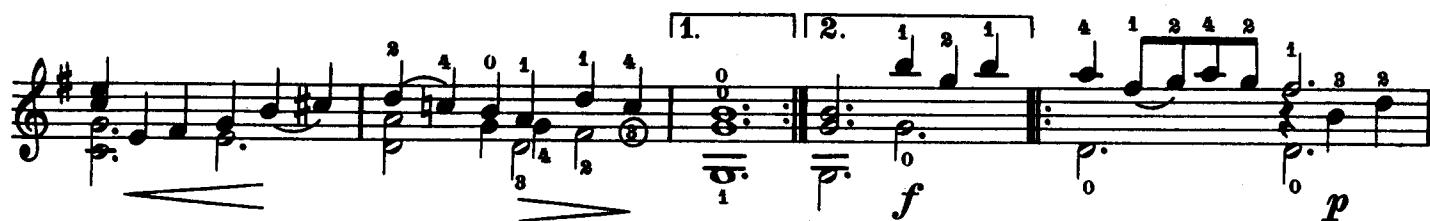
2.

mas animato

suave

C.III

f



assai sostenuto

p *my ligado*

C.VII

C.III

p *f*

C.II

C.IV

f *cediendo*

1. 2. *Tempo I* *p* *più lontano* *pp*

cediendo *a tempo* C.VII

C.VII *cediendo* *p poco sonoro*

[illegible]

i a i p i a p i
 pp tranquillo e misterioso p
 C.V. C.III. C.II.
 C.III.
 i m i i a p i m i
 p i m i
 C.VI. i m C.V p i m i i a
 i a
 p i a a m a m C.II.
 C.III. C.V.
 p

This page contains ten staves of musical notation for guitar. The notation includes various chords, scales, and technical markings such as fingering numbers, dynamic markings, and performance instructions.

The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of chords and scales, with fingering numbers (1, 2, 3, 4) indicated for the fingers.

The second staff includes the instruction *cresc. poco a poco* and is marked C.IV. The third staff is marked C.VI. and includes the instruction *sempre cresc.*.

The fourth staff is marked C.VI. and C.IX. The fifth staff is marked C.VIII., C.VII., and C.VI. The sixth staff is marked C.I and includes the dynamic marking *ff*.

The seventh staff includes the instruction *poco rit.*. The eighth staff includes the dynamic markings *f* and *p*, and the instruction *poco rit.*. The ninth staff includes the dynamic marking *p*.

The tenth staff includes the dynamic marking *p*.

This page contains nine staves of musical notation for a piano piece. The notation includes various technical markings and dynamics.

- Staff 1:** Features a *ff* (fortissimo) dynamic marking. It includes fingering numbers (0, 1, 2, 3, 4, 5) and a circled number 3.
- Staff 2:** Marked *tranquillo* and *p* (piano). It includes fingering numbers and a circled number 4.
- Staff 3:** Labeled *C.II*. It includes fingering numbers and a circled number 4.
- Staff 4:** Labeled *C.II*. It includes fingering numbers and a circled number 2.
- Staff 5:** Labeled *C.II*. It includes fingering numbers and a circled number 3.
- Staff 6:** Labeled *C.II*. It includes fingering numbers and a circled number 3.
- Staff 7:** Labeled *C.II*. It includes fingering numbers and a circled number 3.
- Staff 8:** Labeled *C.VII*. It includes fingering numbers and a circled number 4.
- Staff 9:** Labeled *C.II*. It includes fingering numbers and a circled number 4.

Dynamics include *ff*, *p*, *f*, and *p ben legato e tranquillo*. Fingering numbers (0, 1, 2, 3, 4, 5) are used throughout the piece.

This page of musical notation, numbered 15, contains ten staves of music in G major. The notation is complex, featuring numerous fingerings (e.g., 1, 2, 3, 4, 5, 0, 2, 3, 4, 5), articulations (accents, slurs), and dynamic markings (p, cresc., ff, meno f). The music is organized into sections labeled C.II, C.III, C.VII, and C.V. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests. The dynamics are marked as p (piano), cresc. (crescendo), ff (fortissimo), and meno f (meno forte). The sections are labeled C.II, C.III, C.VII, and C.V. The notation includes various fingerings and articulations. The piece concludes with a final staff featuring a treble clef and a key signature of one sharp (F#).

0 C.V. 4/3 C.II

2 1/2 C.III C.II

2 C.III C.II

C.V. C.VI

C.III

pp

[illegible]

Gavotte

Transcription
Andrés Segovia

Johann Sebastian Bach
1685–1750

Gavotte I

The musical score for "Gavotte I" is presented in seven staves. The key signature is D major (two sharps) and the time signature is 3/4. The notation includes various guitar-specific techniques such as natural harmonics (indicated by 'C' and Roman numerals), fingerings (numbers 1-4), and slurs. The piece features a mix of eighth and sixteenth notes, often beamed together. The score ends with a double bar line and repeat dots.

Gavotte II

The musical score for Gavotte II consists of seven staves of music in D major (F# and C#). The notation includes various fingerings (1-5) and chord markings (C VII, C IV, C II) above the staff. The music is written in a single melodic line with a bass line indicated by a double bar line and a single line below. The score includes repeat signs and a double bar line at the end of the piece.

Staff 1: C VII, C IV, C II

Staff 2: C VII, C IV, C II

Staff 3: C II

Staff 4: C VII, C IV, C IV, C II

Staff 5: C II

Staff 6: C II

Staff 7: C IV, C II

Gavotte I Da Capo

Louis Couperin
1630 – 1655

Sostenuto

Sostenuto

p

a m

C. VII

p

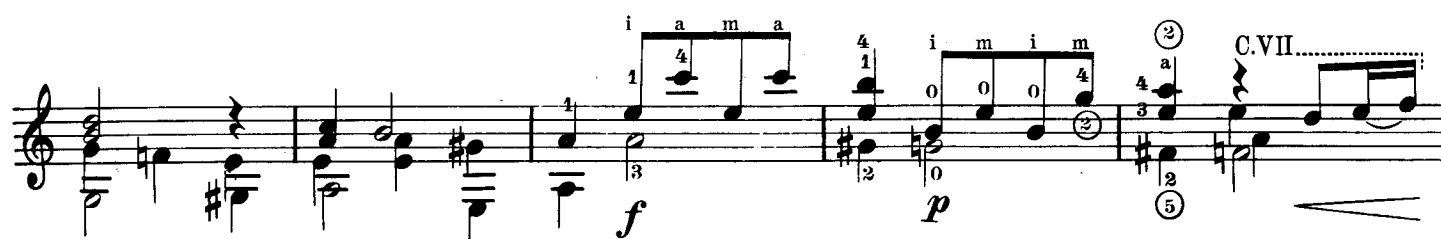
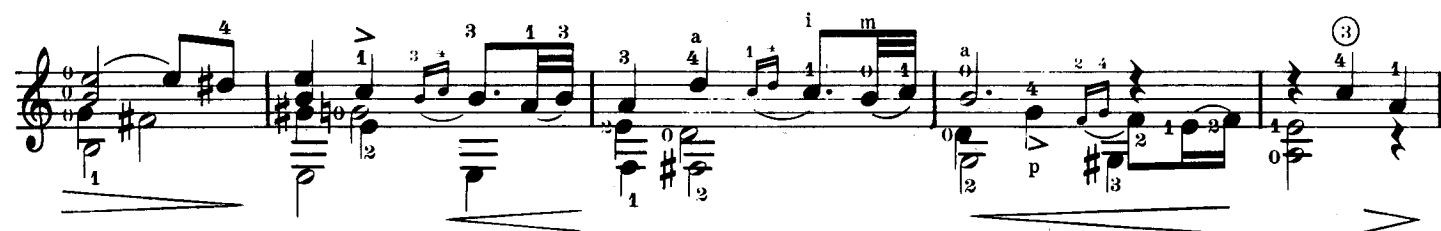
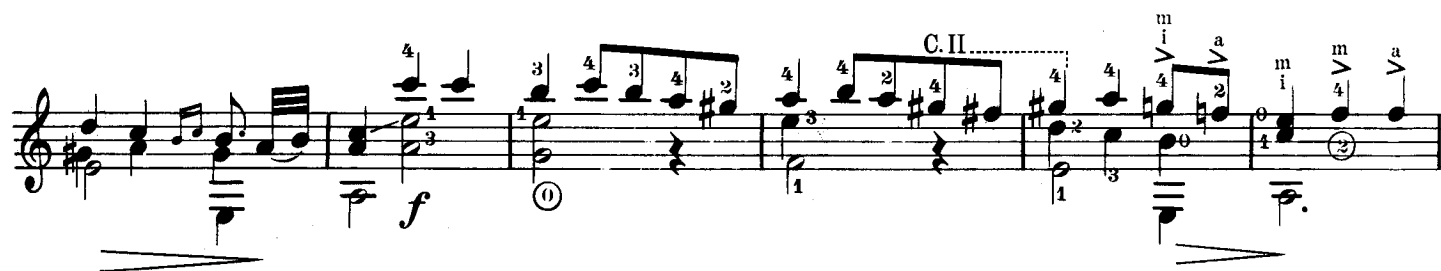
1/2 C. VII

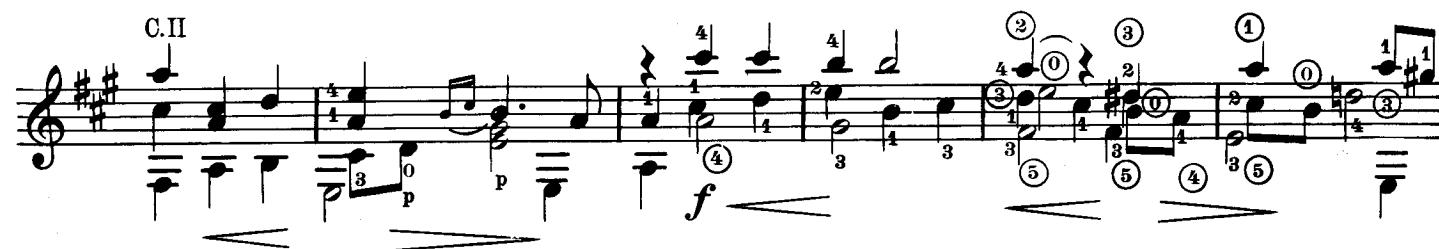
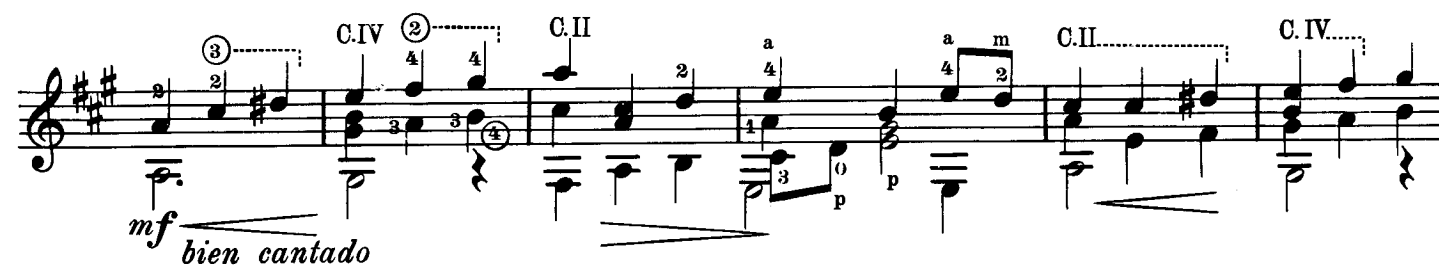
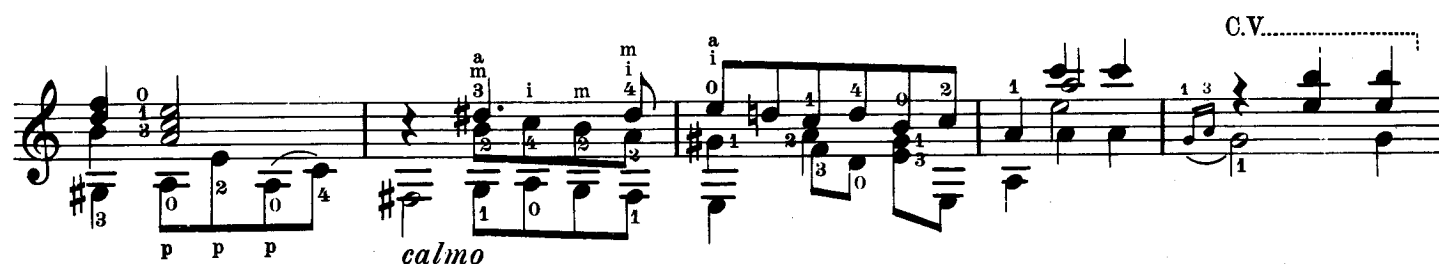
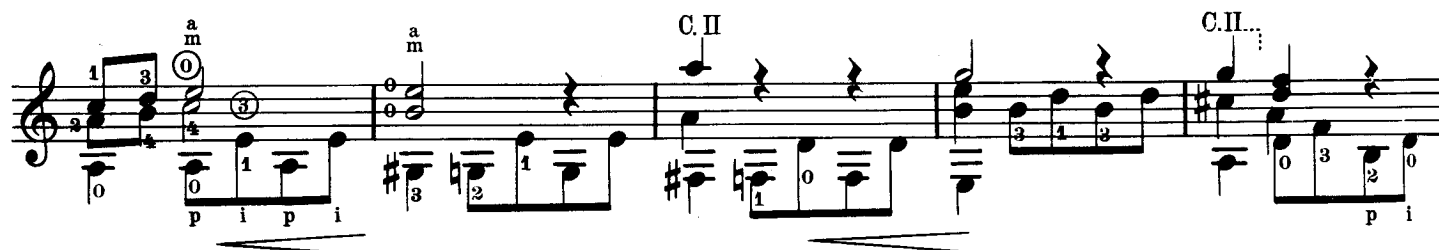
p

1/2 C. VII

p

p tranquilo y misterioso





C. IV

C. II

C. II

C. II

C. II

p

p

p

p sostenuto

$\frac{1}{2}$

C. IV

C. II

f pesante

pp

Sonata

aus: 8 Aylesfordor Stücke

Transcription
Andrés SegoviaGeorg Friedrich Händel
1685 - 1759

Andantino

C. X.

6 en Ré

mf

p

p

p

f

Musical score for guitar, page 25. The score consists of ten staves of music, primarily in treble clef. The notation includes various chords, fingerings (indicated by numbers 0-4), and dynamics. Key markings include:

- Chord Labels:** C.III, C.VIII, C.VI, C.X, C.IX, C.VII, C.II.
- Dynamics:** *sf* (sforzando), *p* (piano), *f* (forte), *poco rall.* (poco rallentando), *poco rit.* (poco ritardando), *a tempo*.
- Section Markers:** *Segue* and *Fine*.
- Final Instruction:** *D. S. al Fine* (Da Segno al Fine).

The score is characterized by complex fingerings and a variety of chord voicings, typical of classical guitar repertoire. The tempo markings suggest a piece with varying speeds, starting with a moderate pace and ending with a return to the original tempo.

Sonata

Domenico Scarlatti
1685 - 1757Transcription
Andrés Segovia

Allegretto *C. II*

The musical score is written for guitar on a single staff in G major (one sharp) and 3/4 time. It consists of six lines of music. The first line is marked 'Allegretto' and 'C. II'. The second line has a 'C. II...' marking. The third line has a 'C. II...' marking. The fourth line has a 'C. II...' marking. The fifth line has a 'C. II...' marking. The sixth line has a 'C. II...' marking. The score includes various guitar techniques such as fingerings (1-4), slurs, and a 'pizz.' (pizzicato) marking. The piece ends with a double bar line and repeat dots.

Musical score for two pieces, C. VII and C. II. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The first piece, C. VII, is marked with a dotted line and a circled 'C'. The second piece, C. II, is marked with a circled 'C'. The score includes various musical notations such as notes, rests, and fingerings.

The first system of the musical score for 'The Little Boat' is written on a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4 (labeled 'a'), followed by a quarter note A4 (labeled 'a'), and then a quarter note B4 (labeled 'a'). The accompaniment consists of a steady eighth-note pattern: G4-A4-B4-A4-G4-A4-B4-A4. The first system ends with a double bar line.

Musical score for "The Merry Widow" (Act II). The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is marked "Allegretto" and the time signature is 3/4. The score consists of two measures. The first measure contains a sequence of chords labeled C.V, C.II, and C.II, with a 1/2 note value indicated above the first chord. The second measure contains a sequence of chords labeled C.V and C.VII, with a 1/2 note value indicated above the first chord. The melody is written in a style characteristic of early 20th-century popular music, with a focus on rhythmic patterns and chord progressions.

Arm 12

pizz.

Sonatine

Transcription
Andrés Segovia

Georg Benda
1722 - 1795

Andantino

6 en Ré

p

$\frac{1}{2}$
C.V

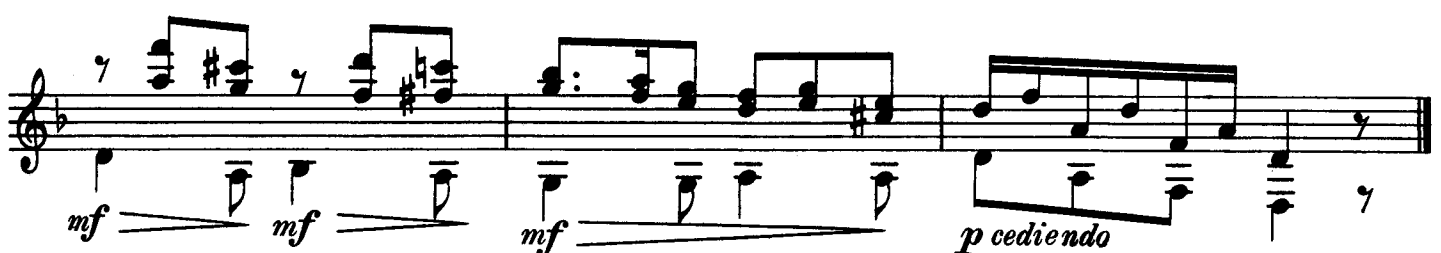
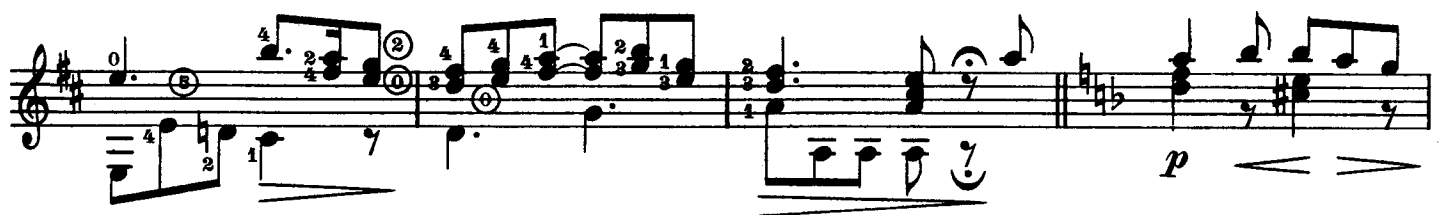
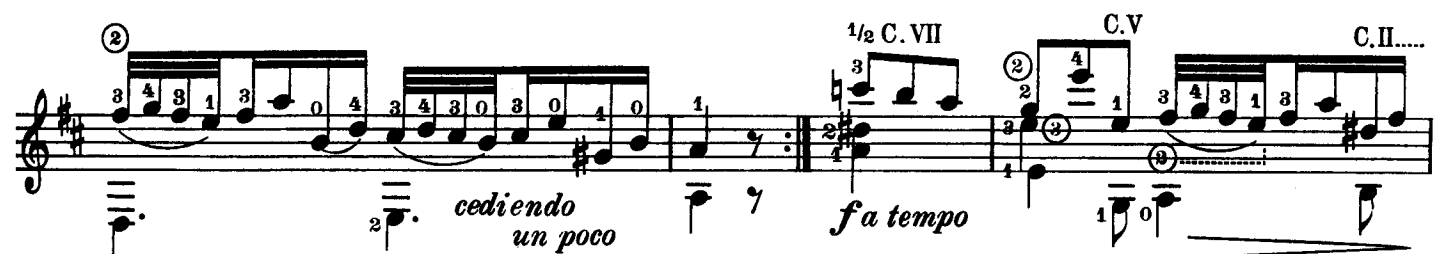
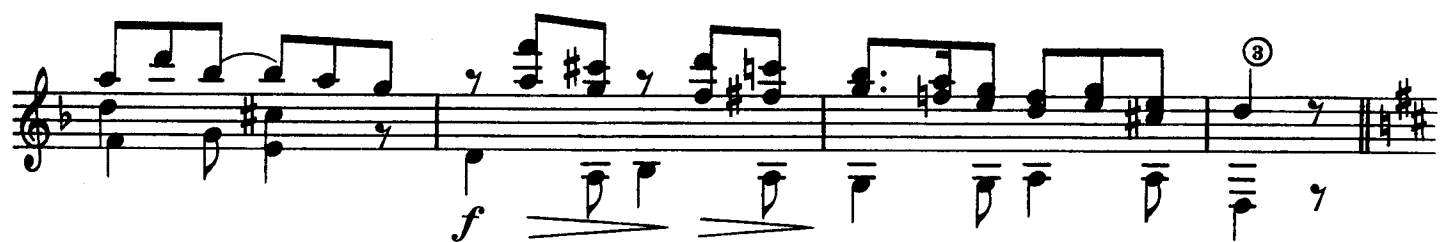
f

p

C.V

C.I... C.III C.I C.V

C.VII



Cantabile

Transcription
Andrés Segovia

Johann Baptist Vanhal
1739 - 1813

p

1/2 C. II...

p

C. IV

C. II... *poco rit.* 1. 2.

C. II. *f*

C. I. *C. II...*

C. I

First system of music for C. I. The treble staff begins with a forte (*f*) dynamic and a slur over the first four measures. The bass staff has fingerings 3, 4, 2, 1, 3, 2, 1. A circled 3 is above the fifth measure of the treble staff.

C. V

First system of music for C. V. The treble staff begins with a forte (*f*) dynamic. The bass staff has fingerings 0, 1, 0, 1, 0, 1, 0. A circled 3 is above the fifth measure of the treble staff.

 $\frac{1}{2}$ C. VII

First system of music for $\frac{1}{2}$ C. VII. The treble staff begins with a piano (*p*) dynamic. The bass staff has fingerings 0, 1, 0, 1, 0, 1, 0. A circled 3 is above the fifth measure of the treble staff.

Second system of music for $\frac{1}{2}$ C. VII. The treble staff begins with a piano (*p*) dynamic. The bass staff has fingerings 0, 1, 0, 1, 0, 1, 0. A circled 3 is above the fifth measure of the treble staff.

O. II

First system of music for O. II. The treble staff begins with a pianissimo (*pp*) dynamic. The bass staff has fingerings 0, 1, 0, 1, 0, 1, 0. A circled 3 is above the fifth measure of the treble staff.

 $\frac{1}{2}$ C. VII

C. V

First system of music for $\frac{1}{2}$ C. VII and C. V. The treble staff begins with a pianissimo (*pp*) dynamic. The bass staff has fingerings 0, 1, 0, 1, 0, 1, 0. A circled 3 is above the fifth measure of the treble staff.

rit.

First system of music for *rit.* The treble staff begins with a *rit.* dynamic. The bass staff has fingerings 0, 1, 0, 1, 0, 1, 0. A circled 3 is above the fifth measure of the treble staff.

Minuetto

Transcription
Andrés Segovia

Johann Baptist Vanhal
1739 - 1813

mf

C.II

C.V

C.VII

C.VII

poco rit.

a tempo

f

C.II

C.II

② $\frac{1}{2}$ C.VII
rit. Fine

Trio C.H.
pp ligado

C.II poco rit. a tempo
p f marcado

C.II

C.II pp ligado

C.II poco rit.
Da capo hasta Fine

Variationen

über „Das klingen so herrlich“ aus der Oper
„Die Zauberflöte“ von W.A. Mozart
opus 9

Fingersätze von / Fingering by
Andrés Segovia

Fernando Sor
1788 – 1839

THÈMA

Andante moderato

p con gracia

1^{re} Var.

Leggero

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

poco rit. *a tempo* *ritard.*

2^{me} Var.
Lento espressivo
Mineur

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

C.V C. III C.V

p *p subito*

3^{me} Var.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

C. IV

tempo giusto

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

C. II *più lento*

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

C. VIII C. IX C. II

5^{me} Var.
Più mosso

The image displays a musical score for a piece titled "La messe" by Maurice Strakosky. The score is written for a single melodic line on a treble clef staff. The key signature is G major (three sharps: F#, C#, G#), and the time signature is 2/4. The music is characterized by a series of eighth and sixteenth notes, often beamed together in groups of four or six. There are several triplets indicated by a "3" over the notes. The score includes various musical notations such as slurs, ties, and dynamic markings. A "cresc." (crescendo) marking is present in the second staff. The piece concludes with a double bar line and a repeat sign. The overall style is that of a 20th-century classical or contemporary composition.

This page contains eight staves of musical notation for guitar, written in E major (three sharps). The notation includes various fingerings (e.g., 1, 2, 3, 4, 0, i, m, a), dynamics (e.g., *ff*, *f*, *p*, *pp*), and technical markings.

- Staff 1:** Features a series of ascending and descending runs with fingerings 1, 3, and 4. Dynamics include *f* and *p*.
- Staff 2:** Includes a section marked "C. V." and another marked "C. II". Dynamics include *f* and *p*.
- Staff 3:** Contains a section marked "Arm" and a section marked "12^{me} touche". Dynamics include *f* and *p*.
- Staff 4:** Features a section marked "12^{me} touche" and a section marked "Arm". Dynamics include *f* and *p*.
- Staff 5:** Includes a section marked "Arm" and a section marked "12^{me} touche". Dynamics include *f* and *p*.
- Staff 6:** Contains a section marked "12^{me} touche" and a section marked "Arm". Dynamics include *f* and *p*.
- Staff 7:** Includes a section marked "Arm" and a section marked "12^{me} touche". Dynamics include *f* and *p*.
- Staff 8:** Features a section marked "12^{me} touche" and a section marked "Arm". Dynamics include *f* and *p*.

Bittendes Kind

aus „Kinderszenen“ opus 15 No. 4

Transcription
Andrés Segovia

Robert Schumann
1810 - 1856

M.M. ♩ = 138

C.VII.....C.VI

C.V.....C.II

p

C.VII.....C.VI

C.V.....C.II

pp

p

C.II.....C.II

pp

C.II.....C.IV.....C.VII

p ritard.

C.VII.....C.VI.....C.V.....C.II

a tempo

C.VII.....C.VI

ritard.

Arm III cuerda VII division

Fürchtenmachen

39

aus „Kinderszenen“ opus 15 No. 11

Transcription
Andrés Segovia

Robert Schumann
1810–1856

M.M. ♩ = 96

C.VIII

C.V

C.X

C.VIII

*pp**p***Schneller**

C.V

C.V

C.I

C.III

C.IV

*pp***Tempo I**

C.IV

C.I

Schneller

C.VIII

C.VIII

C.IX

C.VI

C.VIII

C.VII

C.V

*ritard.***Tempo I****Schneller****Tempo I**

C.III

C.I

Walzer

opus 39 No. 8

Transcription
Andrés SegoviaJohannes Brahms
1833 - 1897

1/2 C IX

1/2 C VII

2 C VII

1/2 C IX

1/2 C VII

C VII

C V C III C III
 C V C V C III 1 4 1
 C VII ①
 C II ② C VII
 C V C III C III
 C V C V C III 1 4 1
 C VII ①
 C II ② C VII

Mazurka

opus 63 No. 3

Transcription
Andrés Segovia

Frédéric Chopin
1810 - 1849

Allegretto

5^e en Sol
6^e en Ré

p

C. VII.

C. VIII

C. X.

C. VIII

C. VII

$\frac{1}{2}$ C. VII

C. X.

$\frac{1}{2}$ C. VII

C. II.

C. X.

C. IX

C. VIII

C. III.

Arm 12

sotto voce

C. II.

C. IV

C. II.

This page contains ten staves of musical notation for guitar. The notation is written in a single system, with each staff representing a different voice or part of the music. The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes various chords, fingerings, and dynamics. The chords are labeled C.I, C.II, C.III, C.V, and C.VII. The fingerings are indicated by numbers 1, 2, 3, and 4. The dynamics include *cresc.*, *ten.*, and *p*. The music is a complex arrangement of chords and melodic lines, with many accidentals and ties. The page is numbered 43 in the top right corner.

Tango

opus 165 No. 2

Transcription
Andrés Segovia

Isaac Albéniz
1860 - 1909

p *grazioso*

a tempo *poco rit.*

C.VII... *marcato*

C.VII... *rit.*

a tempo *mf*

C.II... *mf*

C. II *p* C. IV... C. IV

C. IV C. IV... 1/2 C. VI C. IX...

C. X a C. IX... C. II... *p* *leggero* *a tempo* *poco rit.* *poco tenuto*

a tempo

Arm 12

1/2 C. III C. II *rit.* *con manincolia*

a tempo Arm 7 Arm pizz. *pp* pizz.

Sonatina meridional

Fingersätze von / Fingering by
Andrés SegoviaManuel M. Ponce
1882 - 1948

I Campo

6 en Ré Allegretto

6 en Ré Allegretto

C. I.

C. III.

C. VII.

C. II.

pizz.

C. II.

1/2 C. V.

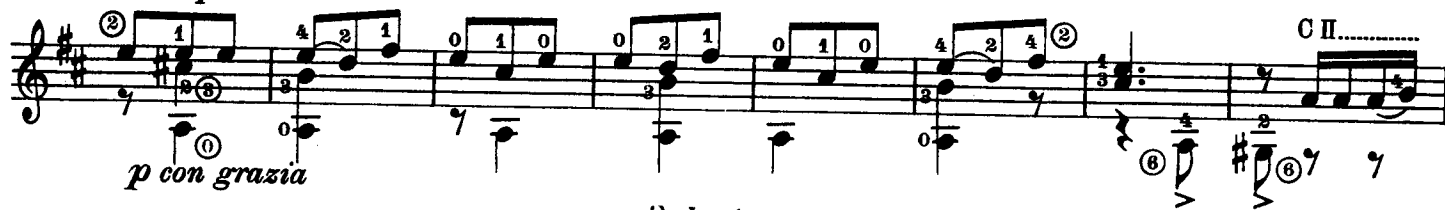
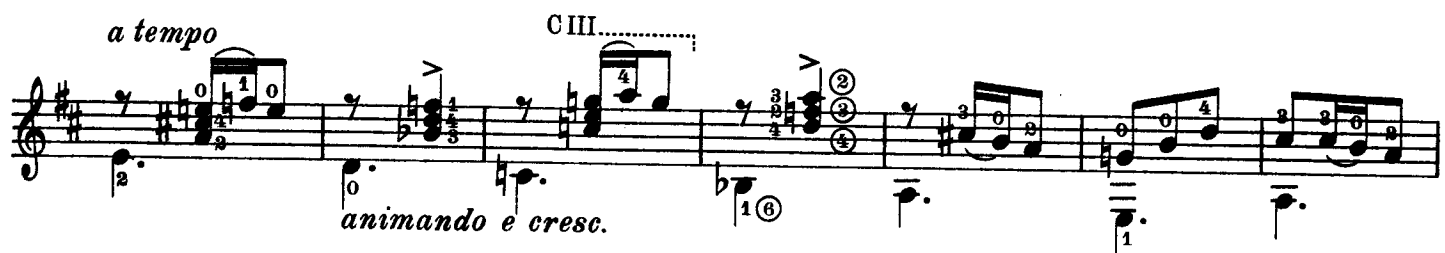
C. IV.

C. II.

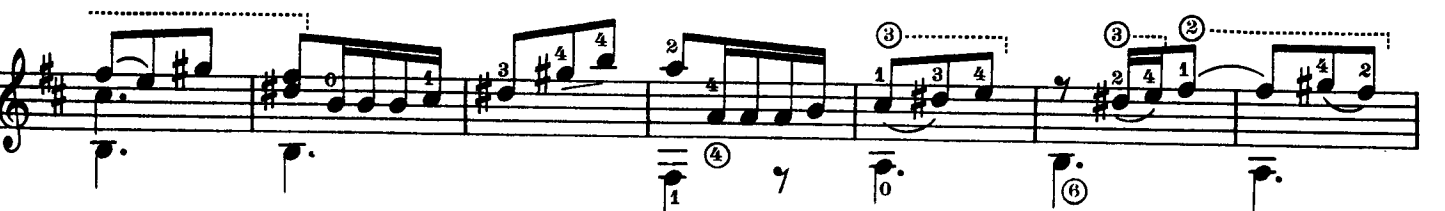
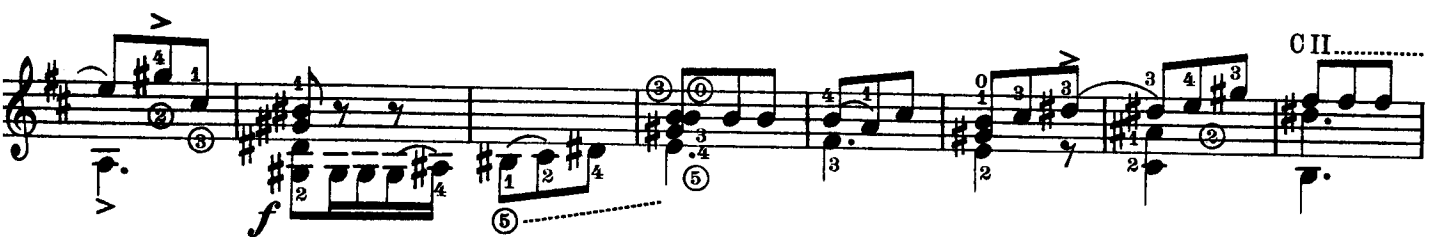
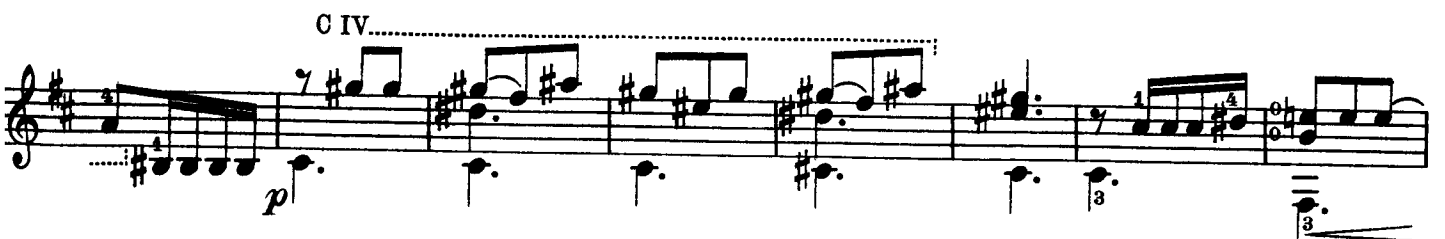
pizz.

poco

cedendo un poco

a tempo*poco più lento**a tempo*

C IV.....



This page of musical notation is for a guitar piece, likely a study or a short composition. It consists of ten staves of music, written in G major (one sharp) and 4/4 time. The notation is complex, featuring many accidentals and dynamic markings. The piece is titled "C II" and "C III" and "C VII". The tempo is marked "animando" and "a tempo". The dynamics are marked "f" (forte) and "p" (piano). The piece ends with a "pizz." (pizzicato) marking.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece is in G major (one sharp) and 4/4 time. The notation is complex, with many accidentals and dynamic markings. The piece is titled "C II" and "C III" and "C VII". The tempo is marked "animando" and "a tempo". The dynamics are marked "f" (forte) and "p" (piano). The piece ends with a "pizz." (pizzicato) marking.

3 4 1 1 0 3 4 2 2 4 1 0 1 0 0 2 4 3 4

4 8 1 4 2 1 2 1

pizz. p

C III C I ③ ②

poco f

4 4 2 2 1 2 1 4 3 4 2 1 poco 3 4 1 4 1

p con grazia

C II C VII

poco ③ ② C VI C VII C III

più lento a tempo

C VI C III

animando e cresc.

C III pizz. 4 0 4 1 1 1 4 4 1 ⑥

II Copla

6 en Ré Andante

p

C.II.....

C.III..... C.I.....

animando

pesante

C.I..... C.II.....

f *p subito* *cresc.*

C.III..... C.V.....

animando poco

a tempo C.III..... C.IV.....

ritard.

a tempo C.II.....

p

C.III.....

flexible *espressivo*

C.II-III.....

tranquillo *sonoridad velada* *sonoridad metálica*

III Fiesta

Allegro con brio

rasgueado

ff

ritmico

violento

p

destacado con humor.

ff marc.

p con dulzura

robusto

p

mf ironica

con calor

2 4 2 1 2 0

f

p C III

C II

f

claras ambas voces

p

cediendo un poco

rasqueado

C I

f marcada la parte inferior

p

f

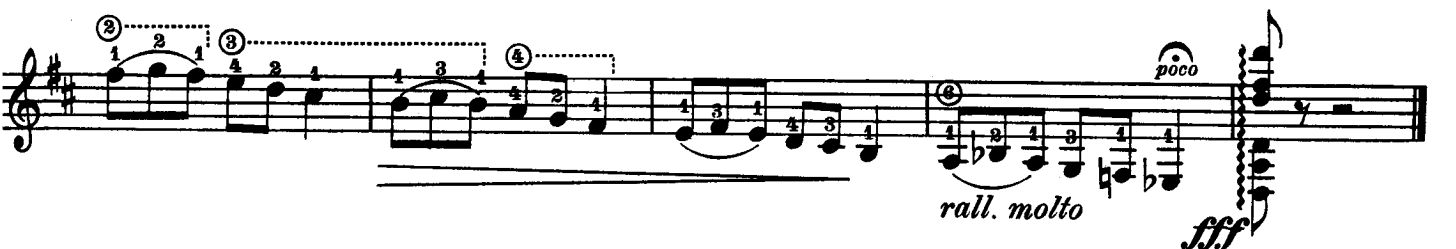
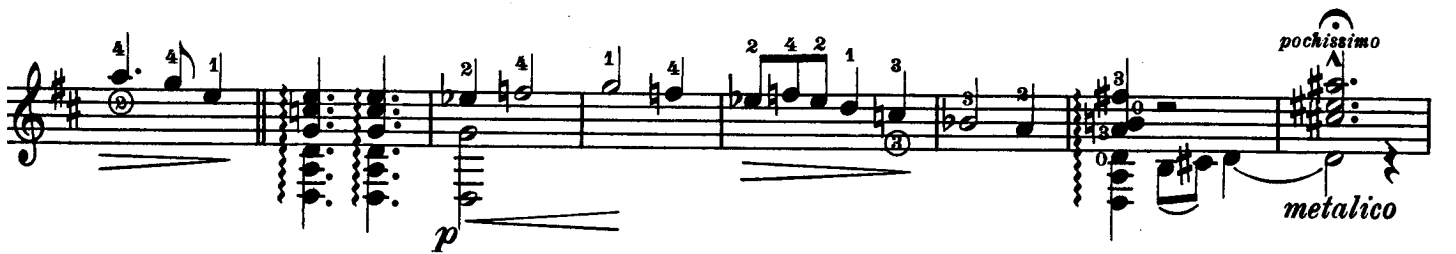
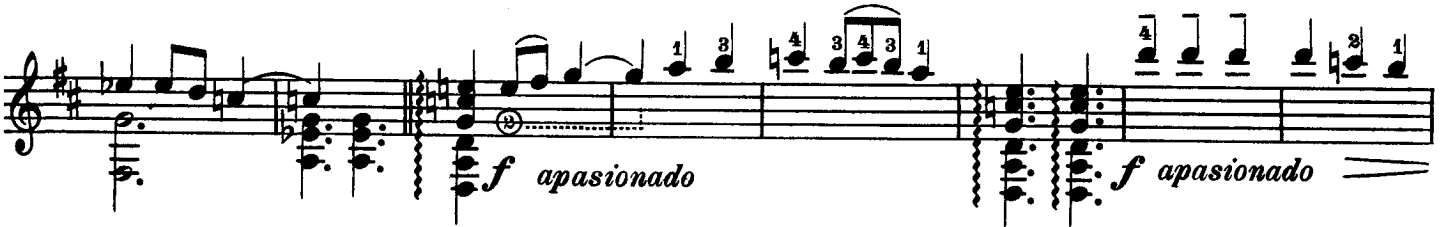
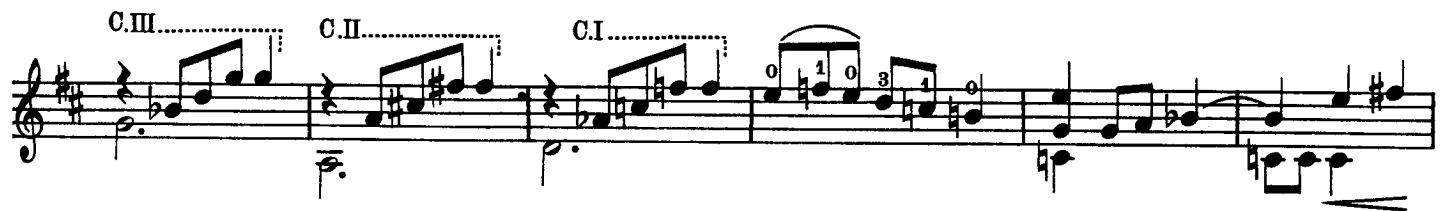
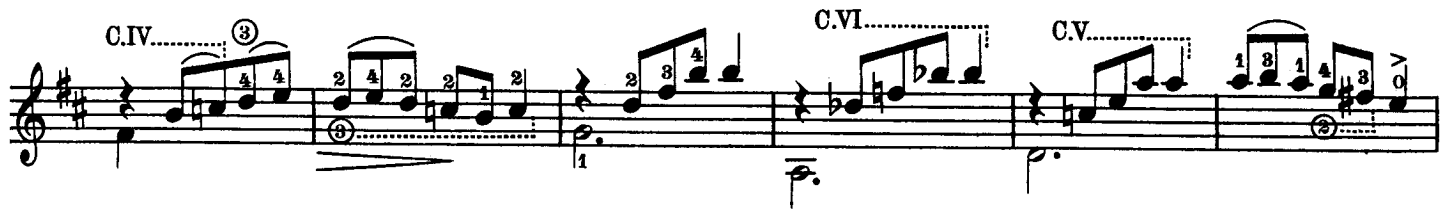
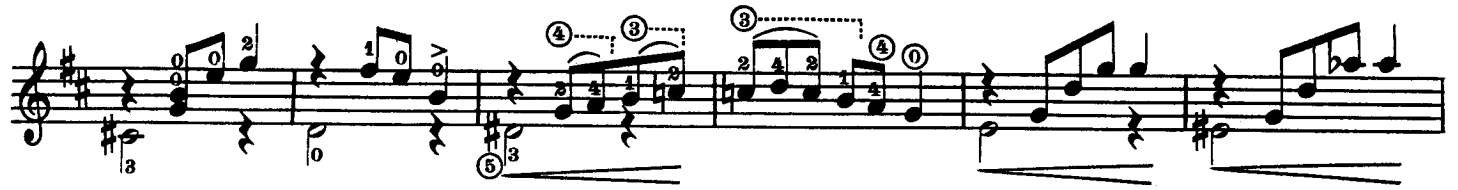
f

f

rasqueado

mf

ff rasqueado



Thème varié et Finale

Fingersätze von / Fingering by
Andrés SegoviaManuel M. Ponce
1882 - 1948

Andante un poco mosso

VAR. I Allegro appassionato

VAR. II Molto moderato

VAR. III Allegro moderato

55

p

$\frac{1}{2}$ C V

C IV CII CIII

rall.

C II

1. 2.

f rall. *f rall.* *a tempo*

rall. - - p

VAR. IV Agitato

p

C III

cresc.

C II

C V C III

C II

dim.

VAR. V Vivace

f *un poco rit.* *a tempo* C III C II C II

VAR. VI Molto più lento

p *espress.* *cresc.* *a tempo* *rit.* *rall.* *p* C II

FINALE Vivo scherzando

f *deciso*

This page contains ten staves of musical notation for guitar, written in G major (one sharp). The notation includes various chords, scales, and technical markings.

Staff 1: Features a scale-like passage starting with a *cresc.* marking, followed by a *f* (forte) section. Chords are labeled *CV.....II* and *CV.....II*.

Staff 2: Continues the musical progression with chords labeled *CV II*, *C IV.....*, *C VII IV*, and *C VII IV*. Fingering numbers (1, 2, 3, 4, 5, 6) are indicated below the notes.

Staff 3: Includes chords *C IV.....* and *C II.....*. The music features a *p* (piano) section. Fingering numbers are present.

Staff 4: Shows chords *C VIII*, *C VI.....*, and *C IV.....*. The notation includes a *p* marking and a final measure with a *1* fingering.

Staff 5: A scale-like passage with a *f* marking, followed by a *p* section.

Staff 6: Features chords *C IV*, *C II.....*, and *C VI*. The music includes a *p* marking and a *f* section.

Staff 7: Continues the musical progression with various chords and a *p* marking.

Staff 8: Includes chords *C III.....* and *C I.....*. The notation features a *f* marking and a *p* section.

The page concludes with a final scale-like passage on the last staff, marked with a *f*.

C IV.....

C II.....

p

f p

cresc.

a tempo

poco rall.

f

f

p

rall.

p a tempo

$\frac{1}{2}$ C V.....

C III.....

Musical score for guitar, featuring ten staves of music. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), time signatures, and specific guitar techniques like triplets, slurs, and fingerings. Dynamic markings include *p* (piano), *ff* (fortissimo), and *dim.* (diminuendo). Performance instructions like *cresc. sempre* and *accel. e dim.* are present. The piece is divided into sections labeled C I, C II, C III, C IV, C V, C VI, C VII, C VIII, C IX, and C X.

Tres canciones populares mexicanas

Transcription
Andrés Segovia

Manuel M. Ponce
1882 - 1948

I

Allegro

The musical score for Part I is written for guitar in treble and bass clefs, with a key signature of three sharps (F#, C#, G#). It begins with a 6/8 time signature and a dynamic marking of *p* (piano). The tempo is marked **Allegro**. The score is divided into several systems, each containing multiple staves of music. Various chords are indicated by letters and Roman numerals: C. VII, C. IV, C. II, and C. VII. Fingerings are shown with numbers 1-4 on the right hand and 1-3 on the left hand. Dynamics include *p*, *rit.* (ritardando), *fa tempo* (faster tempo), and *a tempo*. The score concludes with a final chord marked *p*.

Andante

p

C. VII...

C. III... C. II... C. VII

f

cresc.

cresc.

cresc.

cresc.

p

III

Allegro $\frac{1}{2}$ C. V C. IV C. IV C. II C. VII

f *rubato* *a tempo*

C. IX C. IV C. VII C. VIII C. VII

C. IV C. IV C. II

C. VII *a tempo* *rubato*

cresc. C. VII C. VIII-VII

C. II Arm. 7

f

Joaquin Turina
1882 – 1949

Allegretto

© B. Schott's Söhne, Mainz, 1935 · © renewed 1963

L'Espresso
Maurice STRAKOSKY
Op. 60 No. 7

i m i m a p i

sffz *p* *cresc.* *f*

pizz. *cresc.* *ff* *p* *f*

(golpe) sonorité voilée sans pizzicato

C.III C.III C.V

pp subito *pizz.* *p*

C.V C.V C.III

pp *pp subito* *f*

cantando Arm 7

suave *p*

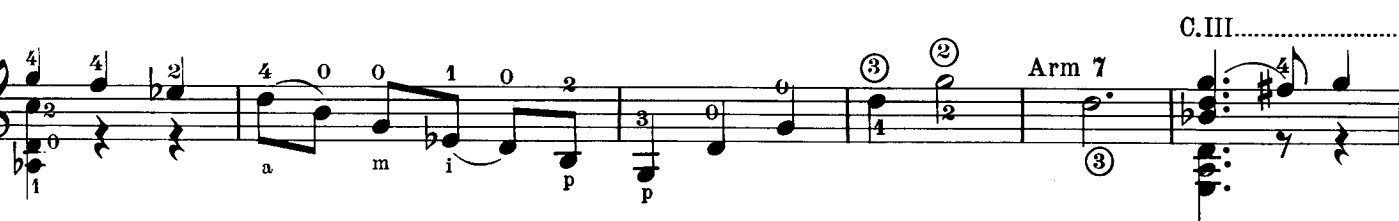
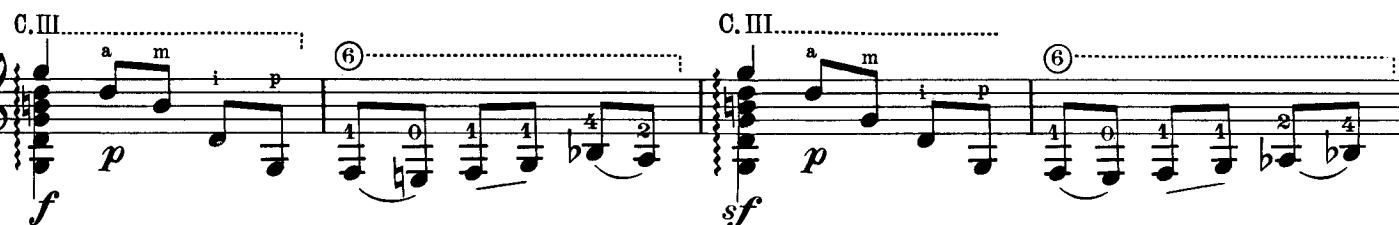
Arm 8° Arm 7 $\frac{1}{2}$ C. II

pp *sffz* *dim.molto* *p* *pp* *ppp*

II Soleares

Allegro vivo

C. III.....



a tempo

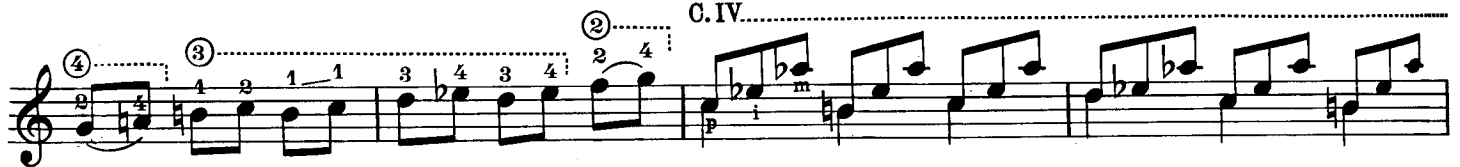
C. III.



C. III.



C. IV.

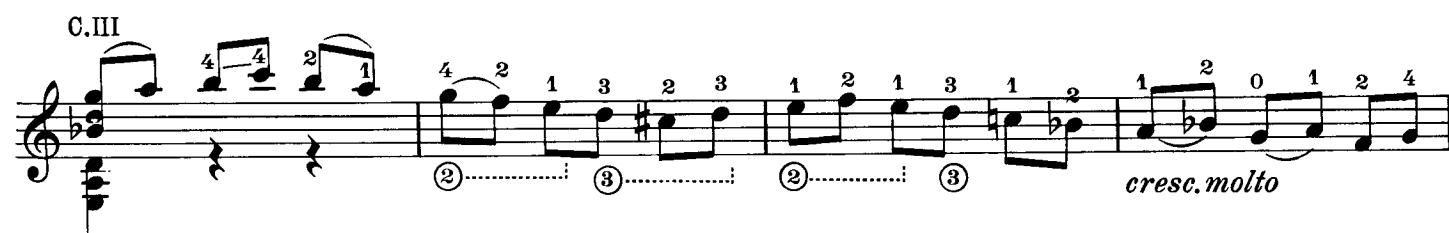
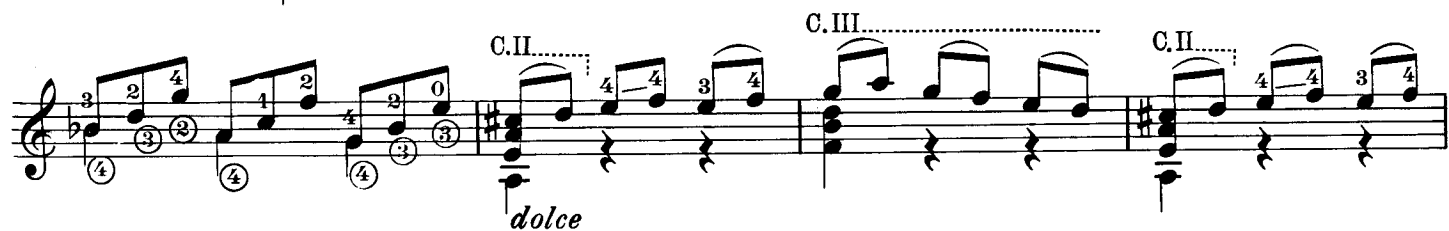
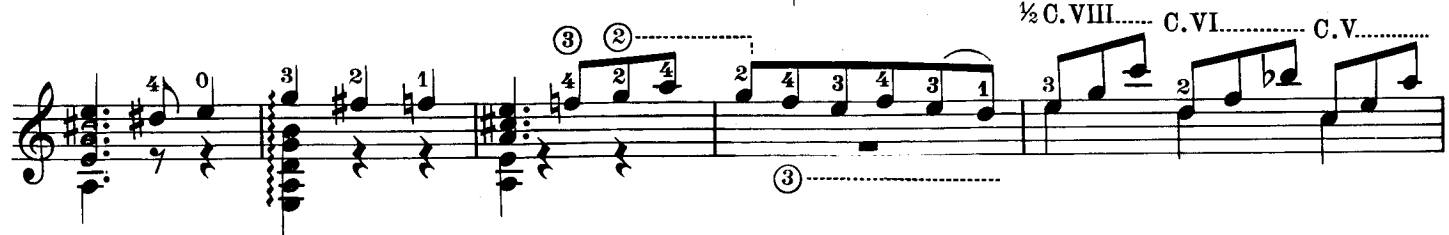


C. IV.

C. IV.



C. III.



$\frac{1}{2}$ C. V. _____

a tempo

pespressivo

C. III

C.II

©

C. II

cresc. molto

J

C.III.

C.IV

C.IV.

C. III

C.I.

C. I..

C. III

C.I

C. III

C.I...

C.III

 $\frac{1}{2} \text{ C.}$

②

②

③

②-

3

Fandanguillo

Fingersätze von / Fingering by
Andrés Segovia

Joaquín Turina
1882-1949

Allegretto tranquillo ♩ = 72

(Percusion con el dedo pulgar junto a la
puente y sobre la VI y la V cuerdas.)

Percusion

Percusion *cresc.*

Pizzicato

Pulgar V VII

Cantando *p*

cresc.

Pizzicato *ppp*

cantando *Arm. 8º* *p*

III V

This page of musical notation for guitar consists of ten staves. The notation includes various chords, fingerings, and dynamics. The first staff begins with a treble clef and a key signature of one flat (B-flat). It features a series of chords and melodic lines with fingerings indicated by numbers 1-4 and circles. Dynamics include *mf*, *f*, *dim. molto*, *p*, *cresc.*, and *suave*. The second staff continues the piece with a *ff* dynamic and a *p* dynamic. The third staff includes a *III* section and a *cresc.* dynamic. The fourth staff features a *ff* dynamic and a *cresc.* dynamic. The fifth staff includes a *dim. molto* dynamic and a *suave* dynamic. The sixth staff includes a *III* section and a *I* section. The seventh staff includes a *VIII* section and a *V* section. The eighth staff includes a *VII* section and a *V* section. The ninth staff includes a *VII* section and a *V* section. The tenth staff includes a *V* section and a *V* section.

0 1 3 1 3 2 1 0

p cantando

3 4 0 1 1 4 4 V III 3 4 0 1 1 4 1 III..

V

p *pp*

ppp *pizzicato* *Arm.* *misterioso* *p*

12

II I

VIII

p

II I

cediendo

Rasgueado 1 2 4 1 2 1 3 0 1 3 4 1 3 0 1 4 4 *Rasgueado*

[illegible]

Serenata burlesca

Fingersätze von / Fingering by
Andrés Segovia

F. Moreno Torroba
*1891

Allegretto

The musical score is written for guitar in 3/4 time. It begins with the tempo marking 'Allegretto'. The first staff starts with a piano (*p*) dynamic and includes fingerings 1, 3, 4, 1, 2, 4, 5, 5, 4, 3. The second staff has a mezzo-forte (*mf*) dynamic, followed by a piano-piano (*pp*) section. The third staff includes 'Arm. 12' and 'Arm. 7' markings, with a mezzo-forte (*mf*) dynamic. The fourth staff features 'C V' and 'C III' markings. The fifth staff includes 'C V' and 'C VIII' markings. The sixth staff has a piano (*p*) dynamic, followed by a piano-piano (*pp*) section, then an 'espressivo' section, and a 'rall.' section. The seventh staff includes a 'tempo bien cantado' section, a 'rubato' section, and a 'p accel.' section. The eighth staff includes a 'f' dynamic, an 'accel.' section, and a 'molto cresc.' section. The ninth staff includes a 'rall. a m i p' section, a 'tempo' section, and a 'rall.' section ending with a 'ten.' marking. Fingerings are indicated by numbers 1-5 in circles throughout the score.

tempo bien cantado

accel.

molto cresc.

tempo

mf

Arm. 12

Arm. 7

C V..... C III.....

rall.

Arm. 8⁵

dolce

ppp

Poco piu lento

cedendo

ppp

p

Arm. 12.....

Arm. 7

Arm. 12

ppp

Suite castellana

Fingersätze von / Fingering by
Andrés Segovia

F. Moreno Torroba
*1891

1 Fandanguillo

Allegro, tempo di Fandango

The musical score for '1 Fandanguillo' is written for guitar in 3/4 time, key of D major. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro, tempo di Fandango'. The first staff contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1-4. A dynamic marking of *ff* (fortissimo) is present. The second staff continues the melody, with a section labeled 'II.' indicated by a dashed line. The third staff features a section labeled 'VII.' and includes a tempo change to 'a tempo' and a dynamic marking of *f* (forte). The fourth staff continues the melody, with a dynamic marking of *pp* (pianissimo). The fifth staff includes a section labeled 'VIII.' and a dynamic marking of *rall. f* (rallentando, forte). The sixth staff concludes the piece with a double bar line and a key signature change to D major. The score includes various musical notations such as notes, rests, and fingerings, along with dynamic markings like *ff*, *pp*, *f*, and *pp*, and tempo markings like *Allegro, tempo di Fandango*, *a tempo*, and *rall.*

VIII.
 VII.
 II.
 II. VII. II.
 a tempo
 pp
 VII.
 rall.
 f
 Lento
 Tempo sostenuto
 VII.
 Vivo
 Arm. 12.
 p
 pizz.
 mf
 p
 ff
 fff
 cresc.
 rall.
 ten.
 mf
 p
 mf
 p

Musical notation details: The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains various musical notations including eighth and sixteenth notes, rests, and fingerings (e.g., 0, 1, 2, 3, 4, 5, 6). The second staff continues the melody and includes a forte (ff) dynamic. The third staff features a crescendo (cresc.) and a rallentando (rall.) marking. The fourth staff includes a fortissimo (f) dynamic and a tenuto (ten.) marking. The fifth staff is marked 'a tempo' and 'pp' (pianissimo). The sixth staff includes a 'rall.' marking and a 'f' (forte) dynamic. The seventh staff is divided into 'Lento' and 'Tempo sostenuto' sections, with dynamics 'mf' and 'p'. The eighth staff is marked 'Vivo' and 'Arm. 12.', with dynamics 'p' and 'mf'. The notation includes various musical symbols such as beams, slurs, and articulation marks.

2 Arada

Lento

The musical score for "2 Arada" is written for a single melodic line on a treble clef staff in 4/4 time. The tempo is marked "Lento". The key signature has one sharp (F#). The score is divided into six systems, each containing a single staff of music. The first system begins with a piano (*p*) dynamic and a second ending bracket labeled "II". The second system includes a mezzo-forte (*mf*) dynamic marking. The third system features a crescendo (*cresc.*) and a section labeled "Arm. 8" (Armonici 8va). The fourth system continues the "Arm. 8" section. The fifth system is marked with a mezzo-forte (*mf*) dynamic and includes a section labeled "IV". The sixth system begins with a piano (*p*) dynamic, includes a rallentando (*rall.*) marking, and ends with a first ending bracket labeled "I". The score is heavily annotated with fingerings (numbers 1-5 in circles), slurs, and other musical notations. The piece concludes with a final chord marked with a fermata.

Musical score for a piano piece, featuring multiple staves with complex fingerings, dynamics, and articulations. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *mf*, *espr.*, *f*, *accel.*, *rall.*, *molto rall.*, *ff*, *p*, *pp*, *a tempo*, and *Arm. 8°*.

The score is divided into sections by dashed lines labeled *Arm. 8°* and *Arm. 7*. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *mf*, *espr.*, *f*, *accel.*, *rall.*, *molto rall.*, *ff*, *p*, *pp*, *a tempo*, and *Arm. 8°*.

The score is divided into sections by dashed lines labeled *Arm. 8°* and *Arm. 7*. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *mf*, *espr.*, *f*, *accel.*, *rall.*, *molto rall.*, *ff*, *p*, *pp*, *a tempo*, and *Arm. 8°*.

3 Danza

Vivo

p

II

f

IV

pizz.

IV

pizz.

VII

f

IV

pizz.

VII

1.

pizz.

2.

pizz.

Lento espressivo

mf

IV

IX

II

3
4 2 2 4
1 1 1 1
f
3
Arm.
12 12
2 2 2
IX 3 2

VII
p.p
Vivo
p
rall.
pp

p rall.
a tempo
p

II
ritenuto
mf
p

pizz.
IX 3
3 4
VII
f

IV 3
VII
2

pizz.
3 3
4 4
2 2
4 5
f

A Andrés Segovia

Mazurka

Fingersätze von / Fingering by
Andrés Segovia

Alexandre Tansman
1897-1986

Moderato (♩ = 120)

p

mf

a tempo

rall.

p

grazioso

a tempo

rall.

a tempo

Etuouffé

C. VII.....

più f

Arm

pp dolce

C. IX..... C. VII.....

C. IX.....

C. X..... C. IX.....

C. VII.....

C. II..... C. V..... C. IV.....

rall.

p tranquillo

C. VII..... C. IV..... C. VII..... C. IV.....

C. VII..... C. VI..... C. IX.....

pp dolce

C. IX..... C. VI..... C. IX.....

C. IX.....

pp

rall.

a tempo

C. IV C.VII. C. IV C. II C. III.....

pp

rit. - - - a tempo

Arm 7

12 ①

Arm

1/2 C. X. ③ ② ④ 3

0 3 1 3 1 3 1 3 1 4

C.V. Arm 12 Arm C.VII

② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

C.V

C.III C.VII.....

$\frac{1}{2}$ XII.....

rall. *pp*

(Paris, 1935)

A Manuel Ponce

Estudios

Etudes journaliers / Daily studies

Andrés Segovia
1893 - 1987

I Oracion

Andante ♩ = 66

cediendo

a tempo

cediendo

pp

C IX

C VI

C VI

C IV

C II

C VII

C VII

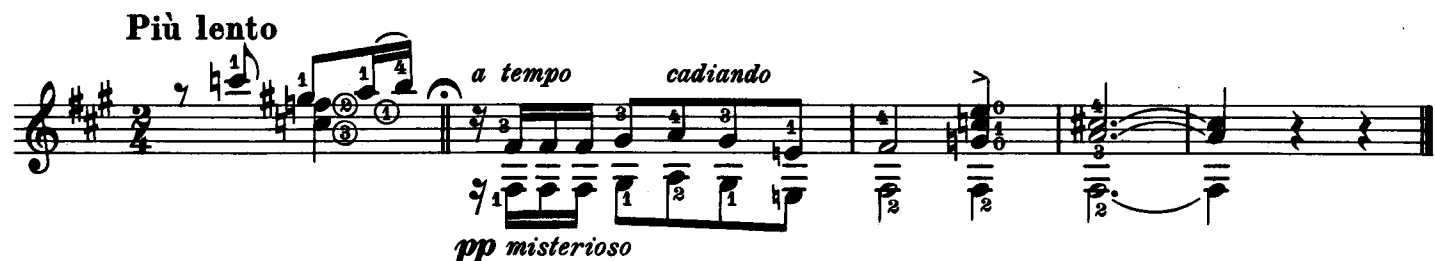
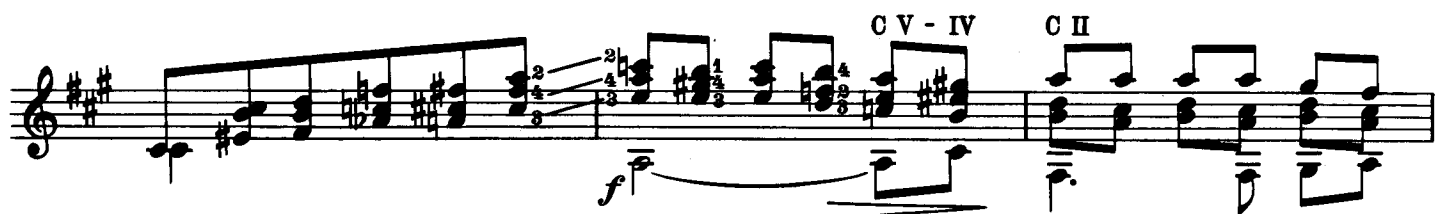
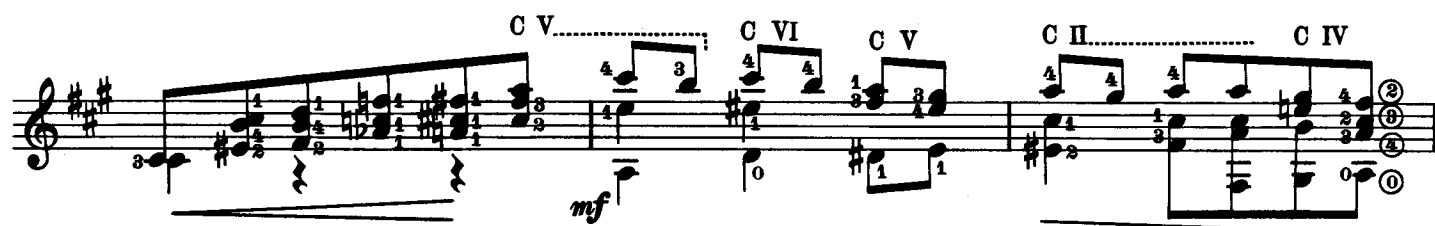
C IV.....

C III

C II.....

pp

pp



(♩ = 120)

This page contains ten staves of musical notation for a piano piece. The notation is written in a single melodic line on a grand staff. The music features various musical symbols, including notes, rests, and dynamic markings. The first staff begins with the tempo marking *mf allegro*. The second staff includes the marking *C II*. The third staff includes the marking *C II* and *p*. The fourth staff includes the marking *C II* and *p*. The fifth staff includes the marking *C II* and *mf allegro*. The sixth staff includes the marking *C II* and *p subito*. The seventh staff includes the marking *C II* and *p*. The eighth staff includes the marking *C II* and *a tempo*. The ninth staff includes the marking *ritard. p*. The tenth staff includes the marking *ritard.*

III Divertimento

$\text{♩} = 130$

Guitarra I

Guitarra II
en Re

C II

$\frac{1}{2}$ C III

$\frac{1}{2}$ C V

The musical score is written for two guitars and piano accompaniment. The tempo is marked as 130 beats per minute. The key signature has one flat (B-flat). The score is divided into six systems. The first system shows the guitar parts with various fingerings and a C II chord. The subsequent systems show the piano accompaniment with complex chordal textures and melodic lines, including a C V chord. The score ends with a double bar line and a repeat sign.

This page of musical notation, numbered 89, contains seven systems of piano music. The notation is written for two staves per system, with a variety of musical symbols including notes, rests, and dynamic markings. The piece is characterized by complex fingerings and articulations, with many notes marked with numbers 1 through 4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a Coda section, marked with a double bar line and the word "Coda".

The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a Coda section, marked with a double bar line and the word "Coda".

D.S. al fine poi Coda

Coda

A José Rubio

Estudio sin luz

Andrés Segovia
1893 - 1987

Moderato

The musical score for "Estudio sin luz" is written for guitar in G major (one sharp) and 3/8 time. It begins with a "Moderato" tempo marking. The first staff includes a half-time change to 1/2 and a "C II" fingering instruction. Dynamics range from *p* (piano) to *f* (forte) and *f deciso* (decisive forte). The second staff features a "C II" fingering and a "poco rit." (slightly ritardando) section. The third staff includes a "C II" fingering and a "poco rit." section. The fourth staff includes a "C II" fingering and a "poco rit." section. The fifth staff includes a "C II" fingering and a "poco rit." section. The sixth staff includes a "C II" fingering and a "poco rit." section. The seventh staff includes a "C II" fingering and a "poco rit." section. The score concludes with a "Fine" marking.

p *f* *f deciso* *poco rit.* *a tempo* *poco rit.* *Fine*

Un poco più lento *legato* *pp* *sul ponticello*

C II *p* 3 1 2 2 1 3 *mf* ⑤ *p* i ⑥ *p* i *p*

C IV C VI C VI *p* *legero e con grazia*

C IV C VI C IV *pp* *poco*

C II C II *mf* *p* i a *p* i m

un poco ritenuto *mf* *poco* *p*

f *f*

C II *improvisando* *riten.* *poco* *p*

D. C. al Fine

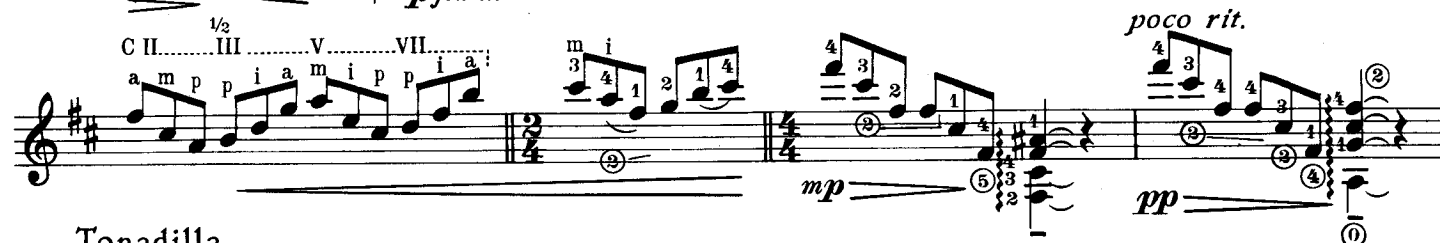
Tonadilla

auf den Namen Andrés Segovia
opus 170 No. 5
(1954)

Mario Castelnuovo-Tedesco
1895 - 1968

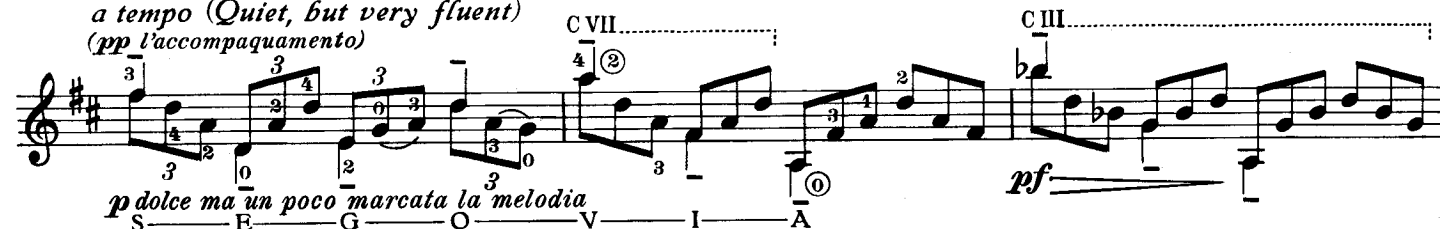


6th in D. Andantino (Quiet and dreamy)
(quasi un' introduzione)



Tonadilla

a tempo (Quiet, but very fluent)
(pp l'accompagnamento)



mp espr. a piacere (cantando)

pf *pf*

a tempo fluent

p dolce *più p*

A — N — D — R — E — S

movendo *rit.*

p *mf* *p*

a tempo

p espr.

A — N — D — R — E — S

mp espr. e marcata la melodia

Un poco meno

mp espr. a piacere

a tempo

p dolce

S — E — G — O — V — I — A

movendo *rit.*

p *mf* *p*

p i m

rit.

Un poco appassionato

mf *f* *mp* *mf* *f*

A-N-D-R-E-S

(Più mosso, quasi cadenza)

mp *p fluent*

rit.

mp *p dolce*

Tempo I

p espr. S-E-G-O-V-I-A

a piacere *Harm. 12* *mp espr.*

A-N-D-R-E-S

a tempo *p dolce* *più p*

S-E-G-O-V-I-A

rit.

Calme and vague

dolcissimo *pp*

S-E-G-O-V-I-A

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